1: Coon E-5 (1926-1927) 1931 MX3 Rif MX3

Riffian students deport themselves more or less in conformity with Riffian ideas of morality and decorum. They enjoy practical joking and general jollification, but do not indulge in the hashish smoking and sodomy practiced by students from the Jebala, who bring with them boys ostensibly serving as musical apprentices. Before European occupation, these western students did not meet with a warm reception in the Rif. They were frequently refused entrance to some districts. In others, so many jokes were played upon them that they left hurriedly and never returned.

On one occasion, Jebalan students entered the mosque in a *canton* of the Gsennaya, leaving outside a mule which they had brought with them. They asked for food, and ate more than was thought necessary by the men who provided it. When they asked for more food, one of the men went outside, cut a slice of meat from the mule's rump, cooked it, and then brought it in. The students ate it. One of them, going outside to feed the mule, found its condition, whereupon the students left immediately, and [redacted] of their type have come there since.

Since European occupation, the Riffians have been prevented from excluding the students of the Jebala by such rigorous means. At present many of these undesirables are found in the Rif, to the consternation of the powerless inhabitants, who fear that they will spread their vicious practices among the younger generation.

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that of bagpipes. The *zammar* is played by the pipers from Temsaman and other places outside the heart of the Rif. They wander into that region during the month of September to play at weddings.[1]

Besides being musicians, the pipers act as professional wits, specializing in double meanings, usually of an obscene nature. Remarks which would cause a fight if uttered by anyone else are received with great applause when uttered by a piper.

The places whence these players come have already been listed.[2] The range of their professional practice includes Beni Said, Beni Ulishk, Temsaman, Tafersit, Beni Tuzin, Beni Urriaghel, all Gaennaya excepting Shawia, Beni Amart, and Bokoya. Pipers inhabiting the territory of the Galiya play locally for weddings within their own families, as well as in the central Rif. Outside of our region, the Arabs of Msun, the Beni Znasseen, the Brabra, and the Algerian Kabyles employ *zammar* players, and in the last two instances bagpipers as well, to play at their weddings. The North African bagpipe, which is not found in the Rif, resembles the *zammar* in the construction of the two pipes, which are fingered.

The second type of music is that of the *rheta*, a flaring-mouthed straight clarinet which produces an extremely loud, piercing note. This music is accompanied by the beating of large drums, closed at the bottom; sometimes double-headed drums are used.[3] The Jebala is the home of this method of entertainment. The musicians are students from cantonal mosques or *zawias*. This means of livelihood does not place them in a low social category, as it does the pipers. The profession is optional, not hereditary. Jeballi students who wander about playing this instrument at weddings take small boys along to sing in a piping falsetto and dance. On other occasions they use the reed flute instead of the *rheta*, which is reserved for ceremonial occasions. This is the practice in all Senhaja except Marnissa, all Ghomara, the maritime tribes, and Targuist.

The third type, centered among the Nomads, consists of flute music and singing. All the guests, both men and women, except for the dancers, sit together within the brush enclosure surrounding the encampment, or, in the case of sedentary peoples, in the courtyard. They sing in mixed chorus to the accompaniment of a single flute played by one of the company. The musician is not distinguished from the others except in his musical ability. Distribution is in Beni Bu Yahyi, Metalsa, Shawia, Marnissa.

The fourth type is found in the Galiya and Kebdana. Negroes belonging to the Naṣiri sect, who play flutes, beat on large drums, and click iron clappers, wander into these tribes and are employed as entertainers in weddings. The Beni Bu Yahyi employ them when they can obtain their services, which is not often.

Besides these professional types of music, and the singing of the dancers, the part of the older women must not be omitted. They cluster in a corner of the court or in a room, and indulge in the shrill, pulsating cry known as the *ṣigharit*, famous in antiquity.[4]

The men sit on the ground, leaning against the walls, laugh, shout, emit piercing cries, and fire off their rifles, holding the butts against the ground so that the muzzles are level with their ears. This action naturally has the effect of temporarily deafening some of the guests.

[1] The social position of this group has already been discussed. See pp. 92 *seq.*

[2] See pp. 93–94.

[3] Bates (*loc. cit.*) shows a drawing of a similar instrument, played in antiquity, and also a double-headed Libyan drum.

[4] Bates, pp. 153–154.

585 574 571 431 as they walk inside the circle three times. Traditionally, rifles were fired by the _iwziren_ but with the confiscation of all firearms, firecrackers are today used as substitutes.

The groom then sits down on a chair in front of a low table which has previously been placed in the center of the circle. Squatting beside him on the ground are his _iwziren_, his father, and usually his younger brother. Behind him stand four girls who throughout the remaining ceremony fan him with their scarfs. At this point the gift giving commences. The [522] gifts, always in money, are collected by a traditional spokesmen, often a comic figure, who makes jokes and dances about as he announces aloud who has made the contribution and how much it is. With each announcement, the women who are inside the house but huddled around the doors peering out at the ceremony, commence to ululate. The comic figure goes about the crowd collecting gifts which he hands over to the groom's father, who places them in a brass tray in front of Moulay. The largest gifts, usually given at the beginning of the ceremony, are from relatives of the groom's father, such as brothers and uncles, as well as from relatives of the bride and close friends of the groom's father. These gifts are rarely under 100 dirhams but as the evening progresses smaller gifts of from 5 to 20 dirhams are given by age mates of the groom, by guests who wish to express their thanks for the evening's entertainment, and by local notables who feel it incumbent to give a small gift at each wedding they attend. The greater part of each gift goes to the father of the